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In addition to these *Schutz Trutz, bedroht Tod, Schlacht Macht, Streit bereit, and Hand Vaterland* rimes; the pairs *droht Gott* and *Feld Held*,—all of them used repeatedly by Gleim—appear time and again in the songs of his imitators.

Another example of plagiarism, this time of a less noble inspiration of the Grenadiers, follows:

Gleim No. 2, l. 81 ff.
Zu muthig jagte sie, zu weit,
Den zweymal flüchtigen Feind,
Der mehr durch Trug, als Tapferkeit,
Uns zu bezwingen meint.

Achtzehnhundertneun No. XLI, 4th Strophe
Gerecht fürwahr ist unser Streit
Mit diesem stolzen Feind,
Der mehr durch List als Tapferkeit
Uns zu bezwingen meint.

I might adduce, finally, an example which shows how Wilhelm Müller in one of his earliest songs, "Morgenlied am Tage der ersten Schlacht,"* written ca. 1814, cribbed from the Grenadier:

Müller, 5th Str.
Aus Franzenschädeln trinken wir
Dort unsern deutschen Trank
Und feiern Wilhelms Siegeszier
Mit altem Bardensang.

Müller, 10th Str.
Frisch auf zum Streite, Ross und Mann!
Die Schlachttrommete klingt.
Uns führen gute Engel an:
Drum, Brüder, kämpft und singt!

With this compare the following:

Gleim No. 3, l. 9 ff.
Aus deinem Schädel trinken wir
Bald deinen süßen Wein,
Du Ungar! Unser Feldpanier
Soll solche Flasche sein.

* See "The Earliest Poems of Wilhelm Müller" in the *Publications of the Modern Language Association of America*, Vol. XIII, No. 2.

Gleim No. 1, l. 9 ff.
Auch stimme ich hohen Schlachtgesang
Mit seinen Helden an,
Bey Pauken und Trompeten Klang,
Im Lärm von Ross und Mann;

It seems pretty clear then, that while "Vater" Gleim's war songs themselves have probably never been very widely sung, they contained many elements—ideas, catch-phrases, rime couplets, and meter—that have in many instances become part and parcel of other songs, and these have indeed been sung widely down to very recent years,—perhaps to the present day.

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NIGHT IN THE POETRY OF HENRY VAUGHAN

The poetry of Henry Vaughan (1621?–1695) illustrates the conflicting ideals of a period of transition. In his religious poems, in particular, the spirit of the Renaissance, just before, is marked by the influence of classical paganism; the spirit of the Puritan Reformation, immediately at hand, by the influence of the Bible; and a more modern spirit, by an attitude toward nature both personal and scientific, anticipating, to some extent, the conceptions current at the beginning of the nineteenth century.

Discussion of the indebtedness of Vaughan to George Herbert, or of their mutual indebtedness, must confine itself to similarities in material and technique, often to be credited to the common historical position of the two poets; the differences between them, however, involve this modern spirit apparent in Vaughan's poetry: the mystical and intimate love of nature which allies him to later Romanticists quite alien to Herbert in temper.

One of the most characteristic phases of Vaughan's poetry, which exhibits this complexity of influences under which he worked,

is his love of night; an interest indicated by many titles in his collection of religious poems, *Silex Scintillans*; e. g., *Midnight Stars*, *The Evening Watch*, *The Dawning*, *The Constellation*, *The Night*. This interest he develops through conventional figures and phrases of poetic diction drawn from both Biblical and classical sources, and through more individual expression of personal observation and feeling, which marks the third aspect of his work.

The Biblical influence may be traced in the figures employing light. John's frequent allusions to "The Light of the World," and the "Children of Light," and such verses as "Ye are the children of the light and the children of the day; we are not of the night nor of darkness" (I *Thess.* V, 5), are suggested by such lines in Vaughan as the following:

- (a) "O fools, said I, thus to prefer dark night,
Before true light!"

(*The World.*)

- (b) "Spirits without Thee die
And blackness sets
On the divinest wits,
As on the sun eclipses lie,
But that great darkness at Thy death
When the veil broke at Thy lost breath
Did make us see
The way to Thee."

(*The Holy Communion.*)

- (c) "O lose it not! look up. Wilt change those
lights

For chains of darkness and eternal night?"

(*Rules and Lessons.*)

Scriptural verses such as "Arise, shine, for thy Light is come" (*Is.* 60, 1), and "Ye do well that ye take heed as unto a light that shineth in a dark place, until the day dawn, and the daystar arise in your heart" (II *Peter*, 1, 19), are suggested by Vaughan's many references to Christ at his birth and resurrection as the Rising Sun, the Daystar, the Dawn, etc., as in the following:

- (a) "The first glad tidings of the early light,
And resurrection from the earth and night."

(*Ascension Day.*)

- (b) "Awake! awake! and like the Sun, disperse
All mists that would usurp the day."

(*Easter Day.*)

- (c) "The Law and Ceremonies made
A glorious night
When stars, and clouds, both light and shade
Had equal right;
But as in Nature, when the day
Breaks, night adjourns,
Stars shut up shop, mists pack away
And the moon mourns,
Lo, when the Sun of Righteousness
Did once appear,
That scene was chang'd, and a new dress
Left for us here."

(*Faith.*)

Thus Vaughan adopts the Biblical use of light as a symbol of truth, and darkness as prefiguring error and ignorance; but he also uses darkness and night with another significance, frequently making them symbolize death and the grave; as, for example:

- (a) "Darkness and daylight, life and death,
Are but mere leaves turn'd by thy breath."

(*Holy Communion.*)

- (b) "Death and darkness get you packing,

Graves are beds now for the weary,
Death a nap to make more merry."

(*Easter Hymn.*)

- (c) "Scatter those shades of death and give
Light to my soul that it may live."

(*Repentance.*)

- (d) "Man is a summer's day; whose youth and fire
Cool to a glorious evening and expire."

(*Rules and Lessons.*)

A small concordance to the Bible shows no use of night and darkness in this sense; this figure, then, may be traced to classical influence, to a pagan philosophy conceiving of death as the extinction of the light of life, and the entrance into Stygian darkness.

Finally, the modern spirit in Vaughan's work is expressed in a personal attitude toward nature, reflecting exact observation worked upon by an interested imagination. Both the minuteness and the imaginative quality of his observation are illustrated by such intense scrutiny of the stars as is revealed in the following lines:

- (a) "Thine host of spies,
The stars, shine in their watches.
I do survey
Each busy ray,
And *how they work and wind.*"
(*Midnight.*)
- (b) "Whatever 'tis, whose beauty here below
Attracts thee thus, and makes thee *stream* and
flow
And *wind* and *curl*, and *wink* and *smile*,
Shifting thy gait and guile."
(*The Star.*)

A sense of scientific law growing out of this minuteness of observation is shown in these stanzas from *The Constellation*:

"With what exact obedience do you move
Now beneath and now above,
And in your vast progressions overlook
The darkest night and closest nook.

Some nights I see you in the glad some East
And others in the West,
And when I cannot see yet do you shine
And beat about your endless line."

This sense of law carries over into one of Vaughan's favorite figures, that of the star as a symbol of fixity, used repeatedly in varying contexts, the emphasis falling now on the abstract and now on the concrete aspect of the figure, as in the following stanzas:

- (a) "For each inclosed spirit is a star
Inlightning his own little sphere
Whose light tho' flecht and borrowed from afar
Both morning makes and evening there."
(*The Bird.*)
- (b) "It glows and glitters in my cloudy breast
Like stars upon some gloomy grove
Or those faint beams in which this hill is
dress'd,
Mere glimmerings and decaye."
(*Departed Friends.*)
- (c) "The pious soul by night
Is like a clouded star whose beams though said
To shed their light
Under some cloud
Yet are above
And shine and move
Beyond that mystic shroud."
(*The Morning Watch.*)

This symbolism may be traced, in some degree, to Biblical sources, to the story of the Star of Bethlehem, and to such verses as "And they that be wise shall shine as the brightness of the firmament, and they that turn many to righteousness as the star forever and ever" (*Daniel*, 2, 3); but to a large extent it seems to reflect the poet's personal observation, tinged by the spirit of religious mysticism natural to him.

Vaughan's idea of the star as a symbol of fixity may be compared to the feeling of later poets as expressed, for instance, in Keats' sonnet beginning, "Bright star! would I were steadfast as thou art," and in Arnold's *Self-Dependence*, and *A Summer Night*. The three poets have a similar sense of the moral significance of natural law, but the conceptions of the two nineteenth century poets lack the vitalizing warmth of the mysticism of Vaughan, which makes scientific law but a manifestation of spiritual wisdom.

In this commingling of an intimate love of nature for its own sake, and an intelligent reverence for the natural as a symbol of the divine, Vaughan anticipates the spirit of Wordsworth. "The world is to him no less than a veil of the Eternal Spirit, whose presence may be felt in any, even the smallest, part," Canon Beeching says.¹ The same critic goes on to point out interesting resemblances in thought and spirit between Vaughan's poetry and lines in Wordsworth's *Ode on the Intimations of Immortality*, *The Afflictions of Margaret*, and *The Excursion*.²

A poem entitled *The Night* sums up various aspects of Vaughan's practice, with the exception of the classical influence. Personal observation of nature is suggested in the first stanza:

"Through that pure virgin shrine,
That sacred veil drawn o'er Thy glorious noon,
That men might look and live, as glow-worms shine,
And face the moon."

¹ *Poems of Henry Vaughan*, Muse's Library. Intro. p. xliii.

² *Ibid.*, pp. xlv, 1-li.

The theological symbolism appears in the lines:

"Who in that land of darkness and blind eyes
Thy long-expected healing wings could see
When Thou didst rise!
And, what can never more be done,
Did at midnight speak with the Sun!"

Combined with this theological symbolism, there appears in the following stanza an intimate love of the solemnity of the night:

"Dear Night! this world's defeat;
The stop to busy fools; care's check and curb;
The day of spirits; my soul's calm retreat
Which none disturb!
Christ's progress, and his prayer-time;
The hours to which high Heaven doth chime."

The poem concludes with a paradoxical burst of mystical feeling which combines the theological and personal points of view:

"There's a God—some say—
A deep, but dazzling darkness; as men here
Say it is late and dusky, because they
See not all clear.
O for that night! where I in Him
Might live invisible and dim!"

It appears, then, that the form of Vaughan's allusions to nature at night indicates a fondness for traditional figures and conventional diction drawn from both Christian and classical sources, together with a tendency toward the more exact and intimate expression of modern nature poets. The material itself, however, doubtless grew out of Vaughan's personal fondness for the night, which led him not only to careful observation of its phenomena but also made him sensitive to Biblical and classical analogies in the same field, so that all three sources of influence carried over into his poetry and became fixed in the diction of his own meditations upon religious themes.

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VITZLIPUTZLI

The following passage in Hebel's *Der Karfunkel* (*Allemannische Gedichte*)

Chasch mi wilters bruuche, so rüef mer nummen!
I hör di.

Heisssi nit Vizli Buzli, und hani d'Ohre nit bymer!

deserves perhaps a few words of comment in connection with the origin and significance of the name Vizli Buzli.

Vizli Buzli (or Vitzliputzli) is identical with Huitzilopochtli or Huitziloposchtli (pronounce: wē-tsēl-ō-pōsh-tlē), the name of a figure in Mexican mythology. Brockhaus' *Konversations-Lexikon*, however, is evidently in error when, referring to the Mexican name, it declares: "Heine hat daraus Vitzliputzli gemacht." In view of the occurrence of Vizli Buzli in Hebel's poem, Heine can hardly be said to have coined the form Vitzliputzli, since his poem of that name in the *Romanzero* did not appear until after Hebel's publication of *Der Karfunkel*.

Moreover, Heinsius in his *Deutsches Wörterbuch* (1822) records the name Vitzliputzli, stating that it is "ein Höllengott der Mexikaner, der Teufel; im gemeinen Leben scherzhaft aber unpassend ein Liebkosungswort kleiner Kinder," from which it is obvious that the form Vitzliputzli, for Huitzilopochtli, was known prior to Heine's use of the name, his *Romanzero* not having been published until 1853.

Again, not only Heine's but also Hebel's poem is antedated by Friedrich Müller's *Faust* (1778) in which one of the devils is called Vitzlipuzli. The lexicographers fail to mention either Müller or Hebel in this connection though Sanders cites Michaelis as using the name.¹

Finally, in a still earlier work, viz., Chris-

¹ J. Hübner's *Staats-Zeitungs und Conversations-Lexicon* has (e. g., in the *allerneueste Auflage*, Regensburg, 1742) the following article: "Vizli Puzli, so nennen die Einwohner in Neu-Spanien den Teufel, welchen sie in den prächtigaufgebauten, und mit vielen Zierrathen, sonderlich aber mit Federn gezierten Tempeln anbeten. Es soll dieses Wort so viel als eine schöne Feder heissen."—H. C.